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RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

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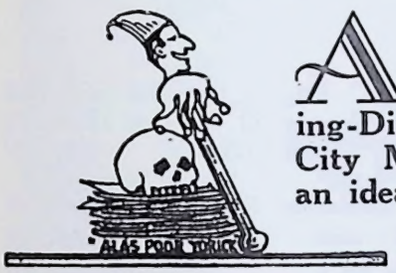
PROUD TO PRESENT "VICTORIA THE GREAT"



AN interview with Mr. W. G. Van Schmus, Managing-Director of the Radio City Music Hall, gave us an idea of what we might expect from the U.S. in respect to the Herbert Wilcox production, "Victoria The Great", which had its American premiere at the Music Hall, last Thursday night.

We quote Mr. Van Schmus as follows: "Everything the critics said about 'Victoria The Great' is 100 per cent right, for the critics but voice the concensus of opinion.

"Radio City Music Hall is proud to present this picture. It is a step in the right direction for the whole Industry of Motion Pictures, an appeal to the intelligence of the audience. The response of the capacity houses has been most marked, the audiences are impressed almost to a point of reverence, because the authenticity of the story carries such a conviction of reality. Historical pictures can only appeal to audiences when they are based upon facts. We are proud of the business the picture is doing; it is a personal tribute to Anna Neagle, the star, and to RKO which is distributing it."

At the luncheon tendered Miss Neagle and Mr. Wilcox, at the International Casino, Thursday last, by the Association of Motion Picture Advertisers, Sir Gerald Campbell, British Consul-General in New York, on behalf of the Toronto Black Watch Regiment, presented Anna Neagle with the Order of the Black Watch. The only other lady to receive this signal honor is Her Majesty, Queen Elizabeth.

Miss Neagle is repeating the personal hit which she made in Canada, here in New York. The executives of RKO Radio call her and Mr. Wilcox, "two of the best troupers with whom it has been our pleasure to be associated".

When informed of this compliment by RKO, Mr. Wilcox said to The Digest, "How could we help but endeavor to co-operate, the friendliness shown us has been beyond words."

Of course, The Digest feels happy about this mutual state of friendliness and happiness, since for close to two decades, The Digest has been endeavoring to bring about cordial and mutually co-operative relationships between the British and American Film Industries, who need what each can give to the other. Incidentally, all the New York critics gave "Victoria The Great", "praise beyond words".

"TO QUITO AND BACK"

THIS play by Ben Hecht, at the Guild Theatre, New York, stars Sylvia Sidney and Leslie Banks. "Dead End" is Sylvia Sidney's latest picture. Previously, Miss Sidney appeared most successfully in "City Streets", "The Miracle Man", "Street Scene", "American Tragedy", "Jennie Gerhardt", "Merrily We Go To Hell", "Madame Butterfly", "Pick Up", "Accent on Youth" and "Mary Burns, Fugitive".

In the play, "To Quito and Back", she is the young, passionate, adoring third side which makes the triangle, in for a bad break, which gives Sylvia her opportunity, and Leslie Banks all the excuse in the world for loving her, although he has a wife who understands him, and understanding, still loves him, all of which makes the kind of problem of which Drama and excellent screen material are born.

The story deals with the overthrow of a Government in Ecuador. The revolutionaries are the so-called "reds", of which "Zamiano", most excellently played by Joseph Buloff, is the generalissimo. The counter-revolution is Fascist, the latter which tries to spill so much blood that the "reds" look pink by comparison.

RAY PRESENTS

RAY LEWIS

I SEE by the papers, the New York World-Telegram in particular, that Freddie Bartholomew, who went back to work for Metro-Goldwyn-Mayer, having adjusted salary differences, has two sisters, Hilda, age 15, and Eileen, age 17. They are reported as being at a London convent, but are likely to be taken to Hollywood, by Papa Bartholomew. Object, a Hollywood Film contract.

While all the differences of opinion, as to Freddie's salary, were going on, I was in London, and one Saturday afternoon, being alone in that big city, I decided that it would be a good day to see "French Without Tears".

Suiting the action to the thought, I walked over to the Criterion Theatre, early, so that I could get a good seat, the theatre accepting no telephone orders.

Having secured the seat, the question was what to do with three-quarters of an hour, and the answer was, "Eat". Where to eat was the next question, and the answer to that was, "Not too far away".

In a restaurant, close by, I found a table, but my gaze was attracted to a table in front of me, where I thought I recognized Freddie Bartholomew, his Aunt Myllicent, and a man whom I had met somewhere, the face was very familiar.

IT WAS an opportunity for a scoop, I thought, for the press in general was reporting that Freddie was in Hollywood. I scribbled a note and asked the waitress to take the note to Freddie's table. The waitress said to me, "That is Freddie Bartholomew", but I discouraged her in the idea.

There was a widespread consultation at the table, Freddie looked over at me, then leaned toward his aunt, while the man, who looked familiar to me, arose from his chair and came over to my table.

"I thought it would be nice to get an interview with Freddie," I explained, "I met him and his aunt at Culver City, Mr. Vogel introduced us." "That is not Freddie Bartholomew, although he looks so much like him," said the familiar-looking stranger, "that it has given us considerable trouble."

"But the aunt," I insisted, "surely that is Aunt Myllicent. I might mistake the boy, it is close to three years since I met him, but the aunt, I could not mistake her."

"That is not the boy's aunt," said the stranger, "but my mother, who has just come to London, from Paris." "If that is your mother," I replied, "Who's your old man?"

THE waitress came back to me, and said, that the other waitress had told her that IT WAS FREDDIE BARTHOLOMEW. Again, I discouraged the idea, for I was being CUNNING AND CRAFTY, if it was Freddie, I wanted no whispering about him, lest other Editors be present and get the story.

There was more whispering at the other table, and a few surreptitious glances in my direction from the alleged Freddie. Presently, the familiar-looking man, and the alleged Freddie, got up from the table, and not glancing my way, hurriedly left the dining-room, while Aunt Myllicent came to my table. "I thought I was not mistaken," said I, "I would like to talk to Freddie."

Aunt Myllicent explained that she had come in from Paris for the day, to give the boy a promised treat. "You see he does not live in London, but at Sutton, and is only in for the day," she said. I asked her if the contract had been signed up, and she said, "No!" She was going back to Paris.

Was it Freddie, or was it not Freddie, should I have cabled, "Freddie is in London", while all the London press was talking about what he was doing at Hollywood? It worried me until I went to see "French Without Tears", which made me wonder what Aunt Myllicent was doing at Paris, but now that Freddie's contract troubles have passed away, my troubles begin again, "Was it Freddie?", "Was it Freddie's Aunt Myllicent?" or the mother of the familiar-faced man. Did I lose a good story ? My consolation is, that I didn't lose any advertising, or subscriptions, so what?

JAMES MILLEN wrote a three-character play, "When The Bough Breaks", which was purchased by Cleary and Berney, who put it into production. Millen is familiar to theatregoers and screen fans, for he wrote, "Never No More" and spent five years at Hollywood.

The new play is, "a conflict of hope and desire in a young shop girl, and the wisdom and possession of the mother of a youth, the girl's sweetheart".

(*Continued on Page* 18)

"Victoria The Great" Grosses $85,000 Radio City Music Hall.

4 IN A ROW

SAMUEL GOLDWYN presents

STELLA DALLAS

with

BARBARA STANWYCK
JOHN BOLES • ANNE SHIRLEY
ALAN HALE • BARBARA O'NEIL • Directed by KING VIDOR

She's taking the records over—and how the boys love it! Extended playing time in every single spot where she's been dated. Already more than 472 extra playing days .. and "Stella" has only just started!

SAMUEL GOLDWYN presents

DEAD END

starring

SYLVIA SIDNEY • JOEL McCREA
Humphrey Bogart • Wendy Barrie • Claire Trevor • Allen Jenkins
Directed by WILLIAM WYLER

Four record-wrecking weeks in New York. Held over in more than thirty cities including Chicago, Atlantic City, Saratoga, Milwaukee, Hartford, New Haven, Louisville, Philadelphia, Pittsburgh, Rochester, Huston, Dayton and Cleveland.

Warner BAXTER • Joan BENNETT
in
WALTER WANGER'S

VOGUES of 1938

IN TECHNICOLOR
HELEN VINSON • MISCHA AUER • ALAN MOWBRAY
JEROME COWAN • Marjorie Gateson • Alma Kruger • Polly Rowles
Directed by IRVING CUMMINGS

Clicked $105,359 into Radio City Music Hall box-offices in one short week and second stanza hit terrific figure. All set to top key spot highs after preview triumphs in Saratoga, Atlantic City, Asbury Park, Denver, New Orleans.

RONALD COLMAN in

The PRISONER OF ZENDA

with MADELEINE CARROLL
MARY ASTOR • C. AUBREY SMITH • DAVID NIVEN • RAYMOND MASSEY
DOUGLAS FAIRBANKS, Jr.
Produced by DAVID O. SELZNICK • Directed by JOHN CROMWELL

Held over in 19 out of 19 engagements . . . including Stamford, New Orleans, Providence, Denver and Portland. Three smash weeks at Radio City Music Hall and proud holder of the all-time record for a single day's receipts when a midnight show was not included.

and 3 MORE HITS IMMEDIATELY!

Selznick International Pictures present
CAROLE LOMBARD in **NOTHING SACRED**
FREDRIC MARCH

LESLIE HOWARD • JOAN BLONDELL
in
STAND IN
A Walter Wanger Production

52nd STREET
A Walter Wanger Production

Released thru UNITED ARTISTS

Then wait breathlessly for **SAMUEL GOLDWYN'S SPECTACULAR PRODUCTION**
"THE HURRICANE" AND THE GREATEST OF ALL MUSICALS, "THE GOLDWYN FOLLIES"

DIGEST REVIEWS AND PREVIEWS

Capitol Theatre, N.Y. - Managing Director, Major Bowes

"DOUBLE WEDDING"

METRO-GOLDWYN-MAYER

"Jay L."

HERE'S another M - G - M box-office winner of the "My Man Godfrey" school of thinking(?). A romantic comedy that derives as much amusement from its situations as its bright and witty dialogue, and indulging in good old-fashioned slapstick as a finale.

Co-starred are Metro's No. 1 team, Bill Powell and Myrna Loy, and although they are not married at the beginning of the picture, they are at the end. A sterling supporting cast has been gathered around the two stars, headed by Florence Rice, John Beal, Jessie Ralph and Edgar Kennedy, and including Sidney Toler, Mary Gordon, Barnett Parker, Katharine Alexander, Priscilla Lawson and Bert Roach.

THE story is billed as based upon Ferenc Molnar's play, "The Great Love", but lovers of the works of Molnar will see little if any resemblance between the screenplay and the Molnar original. Bill Powell plays a wandering Bohemian artist, who lives in a parked trailer, and who had divorced one wife, because she was a millionairess, and preferred a yacht to a trailer. Myrna Loy is the efficient business-like head of a dress establishment, and the guiding spirit of her sister's life, Florence Rice playing the sister. Miss Loy has picked out her sister's fiancee, John Beal, brought him to live in their house as a boarder, and generally had the say in everything that happened around the house. Into this well-managed menage comes artist Bill Powell, to upset the apple-cart in a big way. Florence falls for Bill, and Myrna tries to break it up. Not only do all her well-meaning efforts to foil Powell meet with failure, but she finds herself, much to her disgust and resentment, falling in love with him. In the grand finale, when the marriage between Florence and Bill is supposed to take place in Bill's Trailer, with approximately one hundred people crowded into its narrow confines, the marriage turns into a free-for-all, Bill and Myrna are knocked cold, the minister sinks into a coma, and mouse John Beal suddenly turns into a lion-with the help of ten gallons of firewater — and it looks like Florence and John, and Myrna and Bill for the future.

THE performances of the whole cast are up to their usual standard, with Powell and Loy once more demonstrating their brilliance as a team. Florence Rice, daughter of sports announcer and writer Grantland Rice, does excellent work as Miss Loy's kid sister, and John Beal, previously seen in such dramatic works as "The Little Minister" and "Les Miserables" proves himself a better than average comedian. Edgar Kennedy is one of the highlights of the picture, as he endeavors to convince Miss Loy that he is not "a big ape". The famous Kennedy "slow-burn" is at its best in "Double Wedding" and will keep your patrons in a panic of laughter. Jessie Ralph, the grand old trouper, plays a typical Jessie Ralph role, and comes through with flying colors. And of the others, we best liked Sidney Toler as the butler-detective, graduate of a corresponding school of detecting, and who succeeds in fooling nobody but himself.

Jo Swerling deserves a big bouquet for his screenplay, while director Richard Thorpe also gets our compliments for his efficient job behind the megaphone.

"DOUBLE WEDDING" is a cinch for the box-offices, due not only to its stars, but to the type of story as well. The light comedy is the rage at present, and "Double Wedding" is one of the best. Prepare for extra playing time on this one.

* * *

"THE GREAT GARRICK"

WARNER BROTHERS

HERE is another romantic comedy, or farce, but this time in costume, which despite the opinion of some, does not take away from the entertainment of the picture, in any way. It took a lot of courage to make a costume picture with its principal character a comparative unknown on this side of the Big Pond, but courage is one thing that Mervyn LeRoy and the Warner Freres have more than ample, and the resultant production, and the reception it has met in the States, have more than rewarded their courage.

Brian Aherne, scintillating star of stage and screen, is cast as David Garrick, idol of the British theatre-goers of 150 years ago. In England, Garrick is an almost legendary character, a brilliant actor, but also a vain and boastful egoist. In the preface to the picture, the producers explain that the picture depicts an incident which might have happened in the life of Garrick.

STORY opens with Garrick receiving the applause of the crowds at the Drury Lane Theatre in London. He announces that he has received an invitation from the famous Comedie Francaise, France's national theatre, to go to Paris and appear with the Comedie. When the audience shows its disapproval to Garrick's departure for France, he reads them an imaginary letter from the President of the Comedie Francaise, in which they ask him to come and teach them to act. This pacifies the crowd, and they gleefully take up the chant, "Teach the French how to act; teach the French how to act".

WORD of Garrick's speech reaches the members of the Comedie Francaise, and they determine to teach this braggadacio a lesson he will never forget. The idea is to so ridicule him in the public eye, that he will never again appear over the footlights. Beaumarchais, a playwright conceives the plan of action, and M. Picard, President of the Comedie, and its members readily fall in with the scheme. The Comedie Francaise takes over an inn at which Garrick must stop on his way to Paris. The actors adopt the duties of the waiters, the grooms, the chamber-maids, etc., with M. Picard himself becoming the inn-keeper. Garrick, forewarned of a trick, arrives at the inn, and being an excellent actor, immediately

Herbert Wilcox Appoints Mack Littman as N.Y. Representative.

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recognizes the inn-keeper for a fraud. In the meantime, to the inn comes lovely Germaine, a lady of quality. Garrick mistakes her for a member of the Comedie Francaise and proceeds to become romantically entangled wiht her. When the actors have done everything in their power to frighten Garrick, by means of fake duels, drunken blacksmiths, etc., Garrick reveals that he has seen through their trick, and gives them a thorough tongue-lashing, denouncing them as rotten actors. He also laces into Germaine, unaware that she is the "real McCoy".

In Paris, having made his peace with the Comedie, Garrick learns that Germaine was not a member of the troupe, and discovers to his own amazement that he has fallen in love with her. Heart-broken he goes on the stage to explain to his eager audience that he cannot go on with the performance, when his eyes light upon none other than Germaine, who sends a message that she understands and forgives all.

BRIAN AHERNE as David Garrick contributes one of the more notable screen performances of the year, and one that is certain to garner plenty of accolades from critics and public alike. He is ably supported by Olivia de Havilland as Germaine, Melville Cooper as M. Picard, Lionel Atwill as Beaumarchais, Luis Alberni as a crazy actor, Etienne Girardot as a prompter, and Lana Turner, Marie Wilson and Linda Perry as members of the French troupe.

Directed and produced by James Whale, this picture proves Mr. Whale to be a very versatile young man. The difference between "The Great Garrick" and "The Road Back" is so wide, that it seems almost impossible that the same man directed both.

"THE GREAT GARRICK" is first of all a critics' and class picture, but if properly exploited, should prove a real winner. It would be advisable for exhibitors to advertise the times at which the picture commences, and to caution patrons to be there at the beginning, for it is a picture that will completely baffle anyone coming in the middle of it.

PERSONAL MUSINGS

NEWS FROM HERE AND THERE: Visitors to Toronto this week included Mr. George Ganetakos, president of the United Amusement Theatres, of Montreal, Don Stapleton of the Centre Theatre, Ottawa, Jack Miles of Western Theatres, Winnipeg, M. Lester, of the United Amusements, Montreal. Headed for the West shortly is "Izzy" Allen, general sales manager of Empire-Universal, while in Vancouver now is Haskell M. Masters, of United Artists' Canadian Home Office, Toronto.

* * *

MANHATTIANA: A day in New York—Arrive 8 A.M., Grand Central Station. Proceed to Plaza Hotel, unpack, and then downstairs for breakfast. On telephone for one hour. A little shopping. AMPA luncheon at the International Casino. More shopping. Tea at the English Speaking Union. Dinner. Dress. Reception at Radio City Music Hall Studio. Evening performance, "Victoria The Great", Music Hall. On to Ritz Carlton Hotel, to attend reception for Herbert Wilcox, Anna Neagle. 3.30 A.M., and so to bed.

THE Association of Motion Picture Advertisers, familiarly known as AMPA, for their regular luncheon on October 28th, had as guests of honour, Herbert Wilcox. and Anna Neagle. President of the organization, and chairman of the luncheon was Mr. Ralph Rolan,, who also officiates as special exploitation man for RKO Radio. The guest at the head table were as follows: Mr. Ned E. Depinet, vice-president, RKO Radio; Miss Margot Grahame, actress; Miss Anna Neagle; Mr. Herbert Wilcox; Mr. Arthur Lee, vice-president, Gaumont-British; Mr. Sam Morris, foreign dept., Warner Bros.; Mr. Ralph Rolan; Mr. Charles de Grandcourt, co-author of "Victoria The Great"; Mr. Chas. Pettijohn, counsel for the Hays organization; Mr. M. A. Schlesinger, South African theatre magnate; Mr. David Dowell, Australian Secretary to the U.S.; Sir Gerald Campbell, British Consul-General in New York; Mr. Leslie Banks, British actor; Mr. R. R. Appleby, of the British Empire Chamber of Commerce; Mr. Leon Rothier of the Metropolitan Opera; Mr. David Noonan, of the Canadian Club; Mr. Cecil Smith, of the British Empire Chamber of Commerce; Mr. F. Carvell, British Trade Consul in New York; Mr. Humphrey Lee, of the British Club; Mr. Eugene P. Thomas, President, National Foreign Trade Commission; Mr. Ralph Pouch, of Consolidated Laboratories, and others. Other prominent guests, not at the head table, included Mr. Ramon Novarro, and Miss Elsa Buchanan.

PRIZE for the best speech of the day goes to the British Consul-General, Sir Gerald Campbell, who is known in New York as the best after-dinner speaker in America. Sir Gerald is one of those speakers who never changes his expression or intonation while delivering an address, no matter how humorous a story he relates. The best story Sir Gerald told was in connection with a visit he made to Salt Lake City, in company with a member of the Australian Legation. It seems that the Australian was very interested in the descendants of Brigham Young, founder of the Mormon Church. At the Mormon Temple. the Australian gentleman asked an official to please tell him just how many children Young really had. On being told that Young had 132 offsprings, the gentleman in question turned to Sir Gerald and exclaimed, "My God, Gerald, come on, we're wasting time".

Another story told by Sir Gerald at the AMPA luncheon told of the British Bishop from India in London to attend a conference of bishops. When the subject of celibacy was brought up, this reverend gentleman rose to his feet and addressing the conference, said, "In regard to the matter in question, let me say, gentlemen, that my wife has been a great boon to me".

DAVID ROWELL of Australia, in his address told of the actor who played Hamlet for his first and last night the same evening. The first act proceeded amidst boos and hisses. During the second act, the audience started to throw fruit and vegetables at the star, whereupon the actor, confident in his egotism, stepped forward and said, "Please, ladies and gentlemen, this is not a fair thing. After all, I DIDN'T WRITE IT".

Mr. Dowell also referred to the Motion Picture Industry in Australia, which he emphasized is a Industry that is "coming along". He mentioned the fact that they

(*Continued on Page* 8)

Goldwyn, Korda and Four U.A. Directors In Secret Conference. No Press Admitted.

DIGEST REVIEWS AND PREVIEWS

(*Continued from Page 7*)

have a climate ideal for the producing of films, and have plenty of money ready to be invested in the Industry. "The only thing we need now, are artists and technicians, and we are developing them rapidly", said Mr. Dowell.

MR. WILCOX spoke briefly, reiterating his stand in Canada, that British pictures are at a very low ebb, due to a lot of fly-by-night producers, who know nothing of the Motion Picture Industry, and who were just in the business in the hope of making easy money. "The public", said Mr. Wilcox, "do not want British pictures, because, speaking frankly, in recent times, the majority of them have been rotten. Instead of concentrating on entering the American market, British producers must concentrate on making pictures that the American public will accept. It is far better that only ten British pictures are distributed throughout America in a year, if those ten are Quality pictures, than that ten times ten British pictures are released over here, that are pure rubbish."

Mr. Wilcox stated that he wished to pay the highest possible compliment to RKO Radio, for the help and co-operation they have given him in connection with "Victoria The Great". The idea that the Americans do not want British pictures because they are British, that they are prejudiced against them, is ridiculous, according to Mr. Wilcox, for no company could have done more to make a British picture successful in America, than RKO Radio have done for "Victoria The Great". Mr. Wilcox also spoke of the contract which he has signed with RKO Radio, by which pictures produced by him, will have world-wide distribution through RKO, this contract extending over a number of years.

* * *

NO end of interesting people at the reception given by Mr. W. G. Van Schmus, managing director of the Radio City Music Hall, before the evening performance of "Victoria The Great". Among those present we noticed, Mr. and Mrs. Ned E. Depinet, Mr. and Mrs. Barret S. McCormick, Mr. and Mrs. Phil Reisman, Mr. Jack Buchanan, British stage and screen star, Mr. and Mrs. Edmund Donovan of the British Empire Club, Mr. Leon Leonidoff, producer of stage shows and vice-president of the Radio City Music Hall, formerly with the Uptown Theatre, Toronto, Mr. Charles Skouras of Fox Wesco Theatres, Mr. Wilcox and Miss Neagle, Mr. Monroe Greenthal of United Artists, Sir Gerald and Lady Campbell, Mr. and Mrs. Ralph Rolan, Mr. and Mrs. "Deke" Aylesworth and Maurice Kann.

* * *

BREAKFAST with Herbert Wilcox, Sunday morning, brought forth the news that the next vehicle for Anna Neagle is not yet selected, but that it has narrowed down to a choice of three stories. Also, we learned that Miss Neagle wil not make more than two pictures a year in the future, and possibly only one. Incidentally, the story that "Madame Tussaud" will be a subject for a Herbert Wilcox production, is not definite, as reported in the London papers.

* * *

HAD an interesting visit with Mr. Leon J. Bamberger, head of the Sales Promotion department of RKO Radio, and the daddy of all those smart direct-mail advertising schemes which exhibitors receive from time to time. Suggested to Mr. Bamberger that the schools in Canada should be contacted and made film conscious in the same way the American schools have become.

AND that, I think fills the column for this week, but more Manhattan news in next week's issue.

"Jay L."

* * *

AUSTRALIAN FILM DIGEST

BY LEON S. STONE

DAVE MARTIN swings into action with his new $1,000,000 theatre venture. Land alone on which he is to erect two city theatres in key locations will need $175,000 outlay. Chief Secretary's department has approved the sites. Erection is now underway of the Minerva and Paradise, with roof restaurants and shops.

* * *

BIG boom in Victorian suburban and country theatre building. Palatial $115,000 house opened at Horsham; Mansfield, Lorne, Portland, Ararat are all centres with recent new developments in theatre erection.

* * *

ONLY Aussie feature in production apart from Cinesound's "Broken Melody" is Noel Monkman's "Typhoon Treasure". Shooting scenes on Queensland's Great Barrier Reef is Commonwealth Lab's cameraman George Malcolm.

Month's location work and several weeks interiors at Commonwealth Lab's showground sound stages will round out "Typhoon Treasure". Gwen Munro, Campbell Copelin, Joe Valli, Norman French starred.

* * *

SOLID sock received by Hoyts on a $3,000 jury verdict arising out of damages action taken to court by a patron at a Hoyts Bondi (suburban) theatre. Mrs. Annetta Rangeley, 62, carried into court on a stretcher asked for $10,000, claiming failure of defendant company to provide adequate lighting and proper attendance, caused her to fracture her hip, after falling over entrance step. Hoyts denied negligence in theatre lighting or ushering attention. Verdict has a far reaching significance for other theatre owners.

* * *

METRO'S ace show-window nearing completion for early November opening. Widespread advertising campaign will put over gala opening night big. With $600,000 in all spent on its erection the Metro breaks new ground in Aussie theatre architectural lay out.

Bowl shaped auditorium allows direct view of stage and screen from every seat, with 1,450 patrons accommodated. Basement has emergency power unit; tunnel entrance under theatre for staff use to stage; recreation roof; offices, sales and printing departments in the new Metro exchange directly opposite theatre.

British House of Commons Confirms Extension of Quota Bill.

"Victoria the Great"

THE Canadian Moving Picture Digest presents the fifth instalment of the story of the screen production of "Victoria The Great", as produced at the Denham Studios, London, by Herbert Wilcox, with world-wide distribution by RKO Radio Pictures. Four earlier instalments have appeared in previous issues of The Digest, the first chapter being presented in The Digest issue of October 9th, and subsequent chapters in The Digest for the weeks of October 16th, 23rd, and 30th.

The screen story was written by Charles de Grandcourt, who in collaboration with Miles Mallison, also wrote the scenario and dialogue.

Anna Neagle, British screen star has the honor to portray Queen Victoria, Anton Walbrook has the honor to portray Prince Albert, the Royal Consort.

The introduction of the picture presents the Lord Chamberlain and the Archbishop of Canterbury, speeding from Windsor Castle to Kensington Palace, by carriage, in order to convey to Princess Victoria, the news of the death of the sovereign, William IV, and to acquaint her with the fact that she is now Queen.

Princess Victoria receives the news of her queenship with a quiet dignity, especially noticeable in a girl who is still in her early teens, and proving a most encouraging sign to these venerable messengers, who anticipate with much concern, the fact that "a mere slip of a girl" should be ruler of England, at a period of so much social unrest and distrust of rulers.

Following the proclamation, Victoria advises Lord Melbourne, Prime Minister of England, that she wishes to retain him and his cabinet at the head of affairs in England. Stockmar, friend of her uncle Leopold, King of the Belgians, has advised Queen Victoria to follow this procedure. The choice is a happy one for Victoria, for Lord Melbourne is astute, able, and proves a wise counsellor as well as a devoted friend to his sovereign.

The ceremonials of the Coronation follow, and soon, Victoria is informed that the country is interested in an heir to the throne. Through the co-operation of Stockmar of Germany, Leopold of the Belgians, and Lord Melbourne, an invitation is arranged for Victoria's German cousins, Prince Ernest and his younger brother Prince Albert, who soon arrive in England.

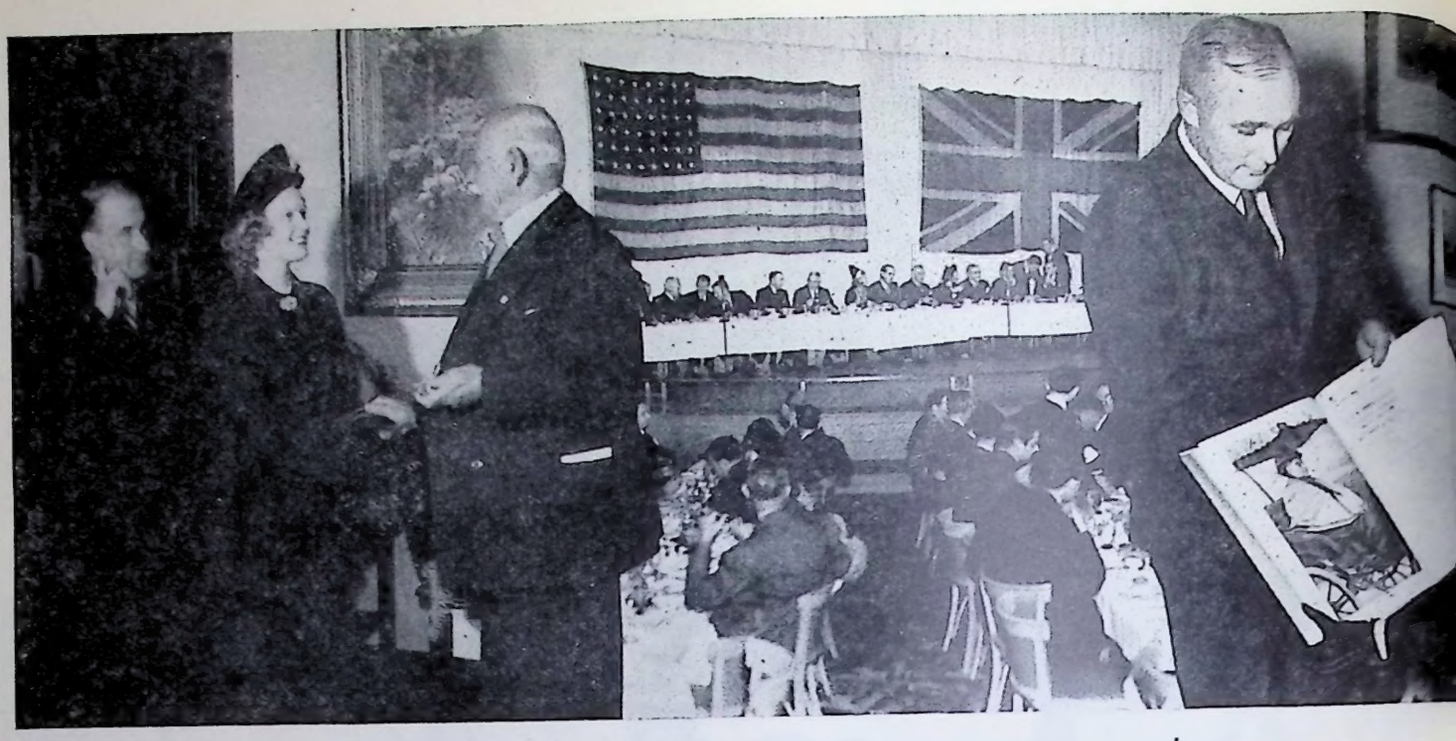
Victoria, somewhat prejudiced against her cousins, partly because she resents being dictated to, especially in affairs of the heart, and partly because she has heard that Prince Albert is bookish, self-willed, not interested in dancing, the latter recreation which Victoria loves, finds herself immediately attracted to Prince Albert when they meet.

Prince Albert, who has heard that Queen Victoria is frivolous, domineering, dances all night, never gives one a chance to talk, is captivated by her simple charms, and it is a case of love at first sight.

A very brief courtship follows, Victoria does the proposing of marriage, because as she explains to Lord Melbourne, "He could not propose to the sovereign"; and soon England rejoices at the wedding of Victoria and Albert.

The royal honeymooners enjoy probably the shortest honeymoon on record, because Victoria feels she must return to take her place in the government of the country. This attitude of Victoria, her sense of duty to her throne and to the state, remains with her through all the long years of her reign, and despite her all-absorbing love which she has for Prince Albert, she never permits this love to come between, nor before her devotion to her country.

In the previous chapter, we gave a brief history of the association of Buckingham Palace as the official London residence of England's monarchs. We followed the domestic, as well as official life, at Buckingham Palace, of Victoria and Albert. We revealed that Victoria



Herbert Wilcox, Anna Neagle and Mayor Robbins, Toronto.

The AMPA Luncheon, International Casino, New York.

Anna Neagle and British Luncheon

as Queen, jealously guarded her sovereign rights, her position as Queen, not even permitting her beloved Albert to interfere, or to participate in the power which was her's as sovereign.

In private life, Albert was all the world to Victoria; she commanded his attention, she adored him, and she was unreasonably jealous of anyone whom he admired, if that person happened to be a girl, or woman, young and pretty.

In the Herbert Wilcox production, we have the pleasure of a perfect love story, unfolded for our entertainment and education, for little is known of Victoria or Albert in the guise of lovers, and we learn from these scenes so splendidly acted by Anna Neagle and Anton Walbrook, so intimately related by the authors from the very personal diaries of the Queen, how young, gay and warm-hearted Victoria was, how handsome, gallant, romantic and charming Albert was, in addition to being a brilliant statesman, diplomat, as well as a sound economist.

These love scenes are gems, the most colorful episodes ever presented of royalty upon the stage, or screen, and even in their most intimate moments, presented with a degree of dignity and restraint, a charming grace which could not even offend the most Victorian of Victorians.

We finished our last chapter in the preceding supplement of our story of the screen production with Victoria knocking upon the locked door of Prince Albert's room, Albert who has locked her out because she forgot that she was his wife in her effort to impress upon him, her husband, that she was the Queen, and as sovereign would brook no opposition to her command or rule.

—EDITOR.

"Victoria The Great"

FROM then on the picture moves more and more swiftly. There is the ride to Constitution Hill, and the attempt on the life of Victoria, by an agitator who has been haranguing the people, that they starve to death, weighed down by unjust taxation, while the aristocrats, and those who live at the palace, revel in luxury.

As the agitator levels his gun at the Queen, the latter who rides with Prince Albert in an open carriage, the Prince throws himself in front of her just as the gun is fired.

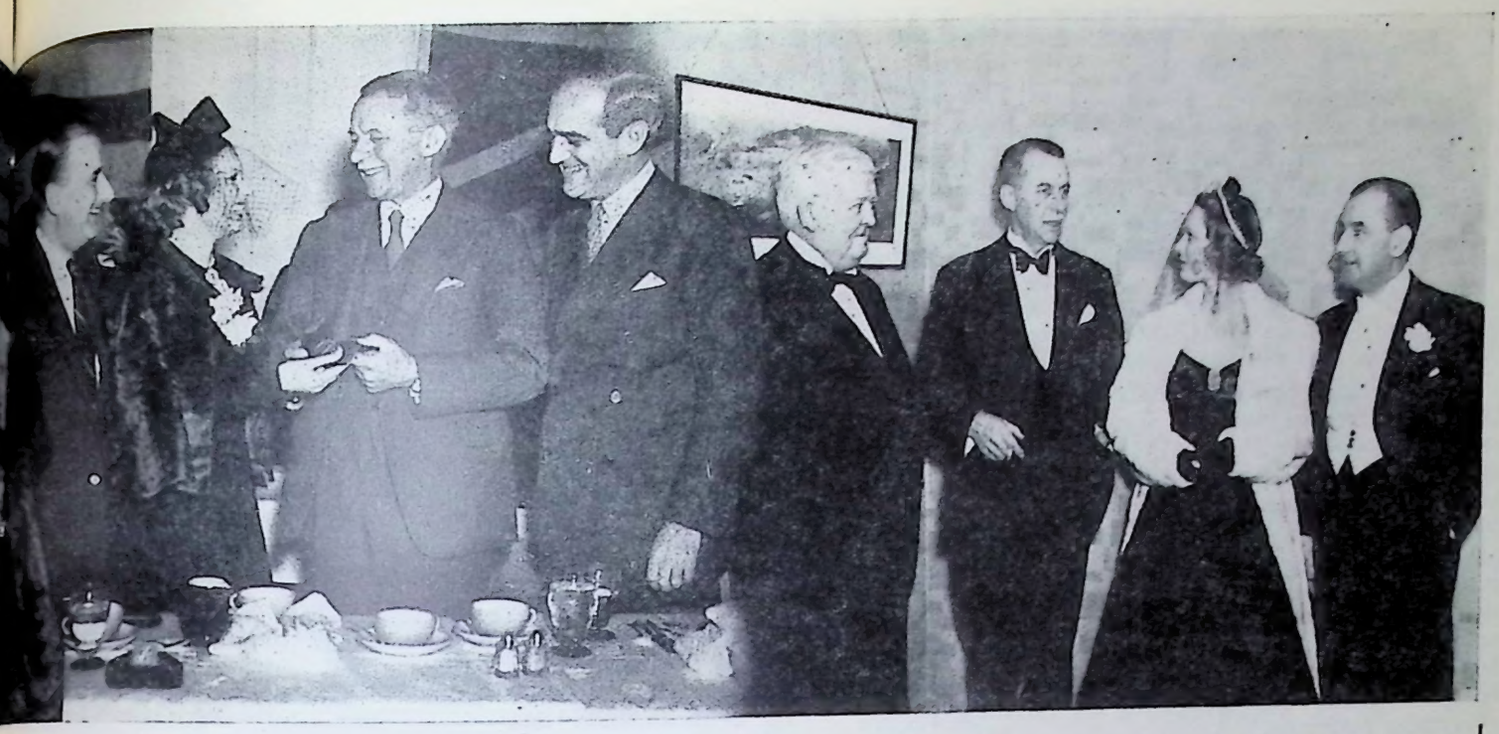
The Bobbies seize the would-be assassin. Queen Victoria and the Prince return to the palace, and the Queen, soothed by the Prince, who wipes away the tears from her eyes with his own kerchief, is prevailed upon to go out on the balcony, in response to the loyal and cheering crowds, who have assembled to demonstrate their loyalty, their love for her, and their gladness that their Queen has escaped injury.

Drama Climbs Upon Drama to Majestic Heights

THERE is a deep sense of drama in the presentation of these scenes, and their reaction upon those before whom this story is unfolded, must be one of sympathy, affection for the little Queen, and the keenest admiration for the Prince, who becomes indeed a Prince Charming.

There is no doubt, but that Prince Albert will be better known to this generation, than he was to our parents, even to the children of our parents, for little indeed was told of this good Prince, who came from Germany, the country which he adored, to become Prince Consort to a Queen who was jealous of the Majesty of her position, and of her husband. A Prince Consort to an English Queen, who was a foreigner always to an English nation which accepted what he could give without any apparent appreciation, or recognition of his services.

Indeed, when Queen Victoria, urges on Sir Robert Peel, the Protectionist, to sponsor a bill for the Repeal of the Corn Laws, because her people are hungry and cry out for "bread", Prince Albert visits the House of Commons to hear the debate; but leaves unceremoniously, when a member, supported by the thumping of other members, conveys to the Prince that his presence is an intrusion!



Herbert Wilcox, Anna Neagle, Sir Gerald Campbell, British Consul-General to New York, and Ned. E. Depinet, Vice-President, RKO Pictures, AMPA Luncheon, New York.

W. G. Van Schmus, Managing Director, Radio City Music Hall, Sir Gerald Campbell, Anna Neagle, Herbert Wilcox, Radio City Music Hall, New York.

The Repeal of the Corn Laws

THIS scene, pictured in the House of Commons, the latter built to represent the House at that time, with Prime Minister and Leader of the Opposition, seated on the same Bench, introduces Disraeli as a young man; and gives us an introduction to his oratory as a debater, which was literary and dramatic in its style. Sir Robert replies to the Disraeli attack upon him, defending his change of policy, in respect to the repeal of the Corn Laws; and challenges Disraeli's accusation, that he is unfaithful to the men and party who elected him, by emphasizing that a change of policy does not denote unfaithfulness, or a betrayal, but at times is necessary to meet the need of a people, under changing and dire conditions.

When Prince Albert returns to the Palace, he informs the Queen, that Sir Robert has won the Repeal through a bitter attack; he informs the Queen, that his personal visit to the House of Commons is his first and last, and we begin to glimpse the keen disappointment of this Prince, who desires so much to serve his Queen and his adopted country, but who meets ever with such rebuff. It is the first revelation that Prince Albert's spirit is beginning to break, in an atmosphere, an attitude so foreign to his temperament.

Queen Victoria is resentful that her beloved Albert is so misunderstood ,so unappreciated, for she has learned to rely so much on his judgment and on his help; and during the growing years of their happily married life, her love has deepened, her admiration and respect has ever grown for the Prince she chose as husband, and with whom she would have latterly shared the throne, had her people given their consent to such a sharing.

Albert as the Power Behind the Throne

GRADUALLY Prince Albert assumed the position of being the power behind the throne, Queen Victoria relied more and more on his good judgment and his valuable help. Their greatest opposition was Lord Palmerston who as Prime Minister resented what he termed, "the foreign influence".

A clash of royal will and Palmerston's will, averted what threatened to develop into a war with the United States. The Queen and Albert were at Balmoral, that retreat to which the Queen and Prince, surrounded by their family and devoted friends, so frequently travelled, where they could live as husband and wife, as father and mother of their large family of children, forgetting for a few days all the cares of offices of state.

It was here that the Queen, attended only by her faithful Scot, John Brown, joined in the dances of her people, mingled freely with them and became not only their beloved Queen, but dearly loved friend.

Balmoral Becomes a Royal Residence

QUEEN VICTORIA took a lease on Balmoral in 1848; it was a medium-sized place, somewhat on the smallish side, in the wilds of Aberdeen. The Queen's Highland home proved such an inviting retreat, that four years later the Queen purchased it for the sum of £32,000, approximately $160,000.

Balmoral had an estate of ten thousand acres; it belonged originally to the Farquharsons of Inverey, who sold it to the Earl of Fife.

The Earl of Fife, what memories haunt that name. You remember in Macbeth those fateful lines, "The Earl of Fife had a wife, where is she now?"

Balmoral Castle was built after an architectural plan conceived by Prince Albert, who modelled it like a Scotch Baronial castle, towers, turrets, and "castellated gables", after the old Balmoral House was pulled down.

"A Charming Place, So Far Away"

FROM Queen Victoria's diary, we glimpse a vision of Balmoral, so descriptively presented in the Herbert Wilcox production of "Victoria The Great". We hear Lord Palmerston tell the Chancellor of the Exchequer what he intends to do in the matter of dealing with the United States. He shows the Chancellor the document which he is sending to America, and commenting upon Balmoral, dryly states, "Balmoral, a charming place, so conveniently far away". He further informs his minis-

"VICTORIA THE GREAT"

ter, the latter who remonstrates at the harshness of the note to the United States, that he intends to teach the United States a lesson, and if the lesson intended precipitates war, it may mean the end of the United States, a fact over which, in anticipation, this British die-hard gloats.

But let us return to the diary of the Queen from which pages "Victoria The Great" produced its most authentically, as well as most intimately human scenes.

"At a quarter past seven o'clock, we arrived at dear Balmoral. Strange, very strange, it seemed to me to drive past — indeed through, the old house, the connecting part of it, and the offices being broken through. The new house looks beautiful. The tower and rooms in the connecting part are, however, only half finished, and the offices are still incomplete, therefore the gentlemen, except the Minister, live in the old house. There is a long wooden passage which connects the new house with the offices. An old shoe was thrown after us into the new house for good luck when we entered the hall. The house is charming, the rooms delightful, the furniture, papers, everything perfection."

Balmoral That "Dear Paradise"

IT WAS to this "dear Paradise" that a message comes acquainting the Queen with the context of the note which Lord Palmerston is to send to the United States.

The Herbert Wilcox production presents several scenes with Balmoral castle as their setting. Here, one hears the dearly beloved strains of the Highland bagpipes. Here, one sees Victoria with the marks of Time and the weight of the crown imprinted upon her brow. Here, one sees a portrait of Albert, grown somewhat stouter, heavier of movement, careworn with the work which was his destiny, partly because he has learned to love the country which is his by adoption, and mostly because he desires to make the reign of his Queen-wife, Victoria, victorious upon the pages of history.

The Queen Dances.

TORCHES are alight, the Highlanders have assembled for their dance upon the hill, John Brown, faithful John Brown, brings Victoria a message that her subjects would be greatly honored if she would join them in the Highland reel, which greatly resembles in movement that dance called The Lancers, Victoria turns to Albert, who nods approval. "I would be greatly pleased," replies the Queen.

The dance is in full swing, the Queen, despite the fact that she is now the mother of nine children, has not lost her grace of movement, nor her enjoyment of the dance. She enters into the swing and hilarity of the occasion, but, rejoining her husband, who has received the message from Lord Palmerston's intended action, she repeats what he whispers to her, "We must return at once".

Lord Palmerston is summoned into the presence of the Queen and Prince Consort, the latter who informs the Foreign Minister that it is an occasion for "plain speaking", and proceeds to acquaint him with the fact that the Queen and he are aware of the context of the note he is about to send to the United States, and what might follow such a note.

Lord Palmerston replies that England is prepared for any emergency, and that, "the honor of the nation is at stake". He is advised that notwithstanding such considerations, the plunging of the nation into war with a country bound to it by ties of blood and friendship, is not to be tolerated.

"We Are Not Amused"

IT IS an intensely dramatic scene, and when Victoria informs her Foreign Minister that "it is my people who must wipe out your blunder with their blood", Lord Palmerston, also indulges in some plain speaking in which he informs Victoria and Albert that the English people resent the foreign influence behind the throne, and that Albert, being a foreigner, is naturally sympathetic to foreigners, and would be, even at the expense of England.

Prince Albert takes up the challenge, advising the Foreign Minister that he has always worked in the interests of England, and that any statement to the contrary "is a lie", to which forceful utterance Victoria adds her crisp statement, "And you know it".

Lord Palmerston replies, that he is but repeating what everybody knows. "For as you know," he adds, "The Prince is the best hated man in England." Prince Albert adds sarcastically, "And you the best loved."

"At least we have the distinction of being together, on opposite ends of the same stick," coldly retorts the Minister.

This is too much for Queen Victoria, who, during this intense debate has been restrained to silence by Prince Albert. "WE ARE NOT AMUSED," she icily exclaims, and drawing herself up, rises to her feet and informs the Minister that "Disobedience in a servant of the state will not be tolerated. Unless you, Lord Palmerston, deliver into my hands the note to the United States, permitting myself and the Prince to redraft it in a spirit of friendliness, I will voice my objection to your conduct even to the point of ABDICATION."

Lord Palmerston observes that this is no time for strategy, or diplomacy, he replies, "The note will be delivered," and leaves the presence of the Queen, visibly showing his displeasure.

(Concluded Next Week)

Anna Neagle and Naomi Campbell, actress-daughter of Sir Gerald Campbell, at the English Speaking Union tea, New York.

BRITISH FILM DIGEST

BY WARD SHAFTESBURY

WARDOUR Street's Mystery No. 1 was cleared up yesterday when cabled messages from America disclosed the hitherto carefully veiled identity of the Korda part of the United Artists-Samuel Goldwyn-Alexander Korda deal. The immensely wealthy Prudential Assurance Company, which has, in the past, given no small financial assistance to Mr. Korda, is stated to be playing a prominent role in financing the new set-up. I understand that W. H. Lever, the Assurance Company's representative, is in New York at present for the sole purpose of arranging the financial details of the purchase of the options of the producer members of United by the Goldwyn and Korda interests. Korda himself sailed last week for America in order to be present at the completion of the deal.

It is certainly an interesting change to have important British capital buy into the American film market. In the past, the current has always flowed in the opposite direction — a movement accelerated by the Quota Acts of the past ten years. Very few in the British Industry expected Prudential to furnish the capital for the new scheme. Insurance companies have not been noticeably happy in their film associations in England in the past few years. Particularly Prudential, which already has a large interest in London Films, Mr. Korda's company, and which has had to wait quite a long time before seeing anything but read on the latter's ledgers.

However, the United Artists name still casts quite a potent spell over the film-going public and the possibility of making Denham the profitable centre of a large percentage of its future products is a lure not easily resisted. Prudential is very hush-hush about the whole business but one would imagine that its investment in the deal should be in the region of $3,000,000. Still, if Denham keeps its studios busy twelve months of the year Prudential would soon be reaping quite a sizeable harvest on its investment.

Wilcox Italian Plans Cancelled

MR. HERBERT WILCOX announces that his plans for production in Italy have been cancelled. It was stated in this column last week that Mr. Wilcox was considering going to Rome in the New Year with a view to production there.

Royalty To Attend Theatre Opening

I UNDERSTAND that the opening of the new Odeon Theatre in Leicester Square is going to be quite a posh affair. It was stated yesterday that the Duke of Gloucester will attend the premiere and the entire proceeds on this occasion will be given to the British Empire Cancer Campaign and the Nation Fund for Scotland. "The Prisoner of Zenda", a United Artists production, starring Ronald Colman, will be shown at the premiere.

William Powell a London Visitor

PROMINENT Hollywood personality in town today — William (Bill) Powell, who is here on holiday and will be leaving shortly for that famed and lovely Isle of Capri. Bill has made himself very popular during the few hours he has been here, generally liked for his sincerity and sociability. Reception for him at Claridge's. Rumour has it that Powell will do another "Thin Man" on his return to Hollywood. M-G-M also did honour to Maureen O'Sullivan with a press get-together.

Paula Wessely a Hollywood Possibility

I HAVE just heard from Vienna that the newly combined Standard-Intergloria companies are to produce "Magic of Bohemia", a musical featuring Puccini's arias. The new company will also produce "Radium" starring that talented and charming actress, Paula Wessely. It is surprising to me that Hollywood, which usually spots the outstanding film talent in the world market, has not managed to lure Miss Wessely to America. She is certainly one of the most pleasing of contemporary screen ladies, natural and possessed of a remarkably keen sense of the Theatre.

British Studio News

I THINK that M-G-M-British's "A Yank at Oxford" would be interesting even without Bob Taylor to add glamour — excellent shots of Oxford are being made as a pictorial framework for the adventures of the "Yank" and his lady (Maureen O'Sullivan) — the producers are determined to capture the true spirit of the famed University city and some beautiful vistas have already been obtained, including Magdalen Tower, the Radcliffe Camera, and some lovely glimpses of the river Cherwell. . . . Merle Oberon has returned to Denham after a fortnight's holiday in Paris and Budapest. She will soon start playing in her latest film "Over the Moon" — tests are now being made and the picture will probably be in production by the first of next week . . . Pinewood's carpenter's shop has gone all nautical — right in the middle sails a full-size, fully-rigged sailing barge on wheels — it is an exact reproduction of the sailing barge "Wiltshire" which G-B used on location for Jessie Matthews' picture "Sailing Along" — the carpenters' barge is to be used for interior night scenes and has been ingeniously constructed so that any one section of it can be wheeled on the stage as required . . . by the way, it's a good thing Jessie has no difficulty in keeping her figure — in "Sailing Along" she had to go the noted John Bunyan of American fame one better gastronomically — first, in a restaurant scene she had to get through three of those juicy English steak and kidney puddings in one day, then, later she had to consume eight stolen bananas before the scene pleased her director-husband — Jessie commented: "I'll be glad when my dancing sequences start again — at least I can't be expected to dance and eat at the same time". . . . Gracie Fields' new 20th Century production "He Was Her Man" with Victor McLaglen and Brian Donlevy commenced shooting last week at Denham — the first scene represented the Scala, Melbourne in the 80's with Gracie singing two new numbers: "My Only Romance" and "Walter".

20th Century-Fox's "Ali Baba" -- Eddie Cantor -- Gets $22,000 Roosevelt, Chicago.

LONDON ROUNDABOUT

BY DNNISON THQRNTON

PARTY FOR MR. McLAGLEN AND CO.

THE real Victor McLaglen, looking very like the screen Victor McLaglen, slung a huge arm around Gracie Fields and kept it there while the press-cameras clicked, and clicked again.

Sipping their cocktails, Fleet Street newshawks watched the ceremony and remembered—remembered how five years ago they sipped the same cocktails at a McLaglen reception when the star came over to make his first British picture.

The picture was called "Dick Turpin", though nobody but a cad would think of reminding Victor of that title. It would be hitting the Academy Award Winner below the belt. Memories of "The Informer" are definitely pleasanter; the promises of "He Was Her Man" (for which Victor is here to co-star with Gracie Fields), suggest that Twentieth Century-Fox have no intention of permitting his second British film experience to be anything like a repetition of his first.

Over a hundred people turned up for this McLaglen reception. They filled every inch of space at the swank Dorchester Winter Garden rendezvous.

The hostess was Gracie Fields herself; the receptionist, Sam Engels who is producing the new picture.

Miss Fields has a genius for setting the party pace, for creating the sort of informal atmosphere in which everybody even strangers hello each other like long lost pals, and there is plenty of black-slapping.

On this occasion Gracie was setting things rolling merrily when a sudden fit of sneezing checked her progress. Stout hearts and willing hands tried all the old cures on her before they stopped the trouble.

Said a colleague: "Gracie is the only star I know who could get away with a thing like that. Can you imagine Marlene Dietrich having a sneezing fit at a press reception!"

As the evening wore on, personalities appeared and disappeared with alarming rapidity. Out of nowhere, for instance, came Adolph Zukor. He greeted Victor McLaglen, then vanished as mysteriously as he came.

High-spirited, chubby Monty Banks who is directing "He Was Her Man" popped up here, there, everywhere, and yet managed to be strangely elusive.

Brian Donlevy, who has a featured role in the Fields-McLaglen picture, was there, and so were Ben Goetz, Ted Broadribb (boxer Tommy Farr's ex-manager), and a Brigadier-General whose name escapes me.

Time brings all things. This McLaglen party brought a round of new stories about Samuel Goldwyn. The best was the one about Sam proudly informing some guests that he had just signed-up the world's greatest musician. When they asked who it was, Sam just smiled an intriguing smile, shook his head and said: "It's a secret I couldn't even tell my own mother".

Then tell us his initials", said the guests.

"Alright", said Sam after thinking it over, "It's Jascha Heifetz".

* * *

Transatlantic

DIRECTOR William K. Howard sat in his office at Denham studios.

Picking up the telephone he put through a call to Alexander Korda. But Mr. Korda was too busy to talk. Would Mr. Howard call back again?

Mr. Howard then 'phoned up Erich Pommer. He was told Mr. Pommer was in conference and couldn't be disturbed.

After unsuccessful attempts to contact other executives, Mr. Howard picked up the receiver.

"Put me through to Hollywood", he ordered.

In due course the voice of the Hollywood party came through. "That you, Bill? Say, I thought you were over in England. What can I do for you?"

"Nothing", said Mr. Howard. "I just wanted to talk to somebody."

* * *

Heard About This?

LATEST Nazi orders: (1) From now on German vaudeville artists are forbidden to use eggs, milk or any other foodstuffs in their acts. Reason: to help render Germany self-sufficient in food supplies.

(2) German sleight-of-hand artists are forbidden to show how their tricks are done. Reason: not given.

* * *

From Gravedigger To - -

AS a sidelight on English casting methods, consider the following which happens to be one hundred per cent true.

The casting director of a British producing concern recently went to a performance of "Hamlet". His reactions were dead cold until they came to the gravedigger's scene. Here he suddenly sat up and almost strained his eyes in an effort to penetrate the tangled mass of make-up which completely concealed the identity of the actor playing the first gravedigger.

Unable to spot his man, the director consulted his programme, pencilled a ring round the player's name, then froze over again.

Next morning the actor received a telephone call.

"I saw your show last night", said the casting director, "and I thought you were great as the gravedigger. In fact you were so good that I want to offer you a part in a new picture we're making. It's quite a small part, really, but just right for you. You won't have any dialogue, of course, but you'll get one or two good close-ups and . . . ."

"What's the part?" the actor cut-in.

"A dance-band leader", came the reply.

* * *

Hitler Approves

AFTER being held-up for months by censorship difficulties, the Garbo film "Camille" has been passed for exhibition in Germany.

The Nazis said they had no objection either to Garbo or the film itself. What they resented was the film being directed by an non-Aryan.

So Hitler himself took a look at the picture, but couldn't make up his mind. Six times he sat through it before finally deciding that the film's artistic merits justified overlooking the director's race.

Operators' Union Threaten General Strike Against Famous Players Canadian. Would Affect 200 Houses.

Read: Raves: Reason:

THE FILM DAILY

DAILY VARIETY DAILY

MOTION PICTURE DAILY

BOX OFFICE

MOTION PICTURE HERALD

THE HOLLYWOOD REPORTER

FILM DAILY–
"A box-office delight!"

MOTION PICTURE HERALD–
"The audience laughed long, loudly and often enough to convince the most pessimistic hearer on the sidewalk that something extremely funny was going on inside!"

HOLLYWOOD REPORTER–
"Spells box-office of the first water! Hilarious...Howard and Davis at their best!"

VARIETY DAILY–
"Should not fail to score as one of the outstanding box-office triumphs of the season. It is top rank!"

MOTION PICTURE DAILY–
"It convulsed the preview audience!"

BOX OFFICE–
"Exhibitors can prepare to dust off that SRO sign and brace themselves for landslide business!"

WARNER BROS.
Gave It Everything!

LESLIE HOWARD
and
BETTE DAVIS
and
OLIVIA DeHAVILLAND
in
It's LOVE I'm After

with

PATRIC KNOWLES · ERIC BLORE · GEORGE BARBIER

Directed by Archie L. Mayo · Screen Play by Casey Robinson · Original Story by Maurice Hanline

WASHINGTON FILM DIGEST

BY GEORGE W. MEHRTENS

WASHINGTON, D.C., Nov. 1—(CTP)

"WATCHFUL waiting", was the way Detroit's Congressman John D. Dingell, Democrat, who led the fight to modify nuisance taxes at the last session of Congress, described his proposed new campaign of attack with the opening of the new session. Although action toward repeal or revision of the nuisance taxes, including the levy on theatre admissions, will not be possible before the January session of Congress, Dingell states he wishes to see just what the President has in mind with regard to the revenue situation.

As one of the leading solons voicing strong opposition to the "discriminatory philosophy" behind the admission tax as well as other so-called nuisance taxes, Congressman Dingell said he viewed as a "hopeful sign", the authoritative announcement that the Ways and Means sub-committee handling taxation will consider the question of revamping the motion picture levy and other nuisance taxes when it meets later this week in advance of the special session opening "to review the entire taxation problem". Chairman Vinson already has issued a call for his sub-committee to start a complete taxation study beginning this week.

"We can all hope that a start is made toward something definite at this meeting just prior to the start of the special session," Congressman Dingell stated. "It is quite true that there ought to be a brand new tax setup for America instead of the hodgepodge creation we now have. The opinion is growing, I find, that many of the so-called nuisance taxes cost the Treasury more than they are actually worth to collect."

Production Shows Deficit

ALTHOUGH cinema attendance in Germany set a new high record in 1936-37, the production end of the Industry remained in the red, it was revealed here this week by Nathan D. Golden, chief of the Department of Commerce motion picture division. Total attendance came to 359 million, 2 percent higher than in the previous record season 1927-28.

Gross receipts reached RM 273,000,000 last year and with RM 178,000,000 in 1932-33. Deducting taxes of RM 20,000,000 gives a total net receipt of RM 250,000,000 compared with about RM 210,000,000 in 1935-36.

According to the latest estimate of the Institute for Business Research German's requirements for long feature films amount to 200-220 annually. For the current season, 180-200 long feature films are available, on the basis of announcements up to this time. Apparently Germany will again be short of long feature films in the 1937-38 season.

Mr. Golden's survey points out that there are 46 million people living in towns which have motion picture theatres. Of these, excluding children under 6 years of age 45.5 million are possible visitors to motion picture theatres or 32 million of those under 15 years and above 65 years are deducted.

During the first 8 months of 1937 the German board of censors passed 108 films. As expected, the share of German films has increased with the beginning of the new season: in the first eight months of 1937 it amounted to 52 percent as compared with 47 percent in the first six months. As most of the American films destined for the 1937-38 season have already been censored and trade-shown, it may be assumed that during the coming months there will be a further increase in the share of German films as compared with the total of censorship films.

Major Herron Fails to Appear

THE Motion Picture Industry was not represented by oral testimony before the Committee on Reciprocity Information this week when Major Fred L. Herron of the Hays office failed to make an appearance to argue the pros and cons of the proposed reciprocity agreement between the United States and Czecho-Slovakia.

The major filed a brief with the Committee in which he is understood to have urged concessions for the Industry in the agreement. Apparently satisfied to stand upon his brief the major did not appear as was expected but simply notified the Committee that "pressure of business", made it impossible.

Never Again!

THE Farm Security Board, formerly the Resettlement Administration, announced this week the release the latter part of this month of the long-awaited successor to the "Plow that Broke the Plains", "The River", and officials stated at the same time that "The River", would mark the end of the Board's participation in the Motion Picture field.

The new film according to officials has been spurned by movie magnates on the grounds that it is Government propaganda. Officials also stated that it was their wish to avoid the blare of publicity which accompanied "The Plow", and consequently reacted unfavorably upon the Administration.

The reason for the Board's "never again" attitude is simple. Like all the other government films the new release is to be distributed free of charge to exhibitors, schools, churches and educational institutions. It is on this free distribution count that west coast producers have been, to use the vernacular of the underworld, "burned up".

"The River", was made by Pare Lorent, and according to reports he is receiving $30 a day plus expenses while at present in Hollywood supervising finishing touches on the new opus. Although no estimate of the new films has been disclosed it is believed the total cost was not much less than a cool $40,000 which was the cost of "The Plow".

Theatre Equipment and COMPLETE SUPPLIES

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EVERYTHING FOR THE THEATRE FROM SHEET TO STREET

Two Holdovers for Toronto Downtown - - "The Awful Truth" - Imperial, "Emile Zola" - Uptown.

CONKLIN IN WINNIPEG

BY J. J. CONKLIN

WINNIPEG has another screen songster, Douglas Kemp, a Winnipeg-born boy, who went to England, after an engagement in the Royal York Hotel orchestra, in Toronto, under the baton of Billy Bissett, has numbers in Merle Oberon's newest picture, "The Divorce of Lady X", just completed by Korda. He is said to do well in it. Douglas went to England to join Art Strauss and his orchestra there, and has done considerable singing in the mother country. Incidentally, "The Divorce of Lady X" is Miss Oberon's first picture in Technicolor.

Hearing Aid Sets Introduced

WHAT is believed to be the first equipment in Winnipeg to aid deaf people to hear talking pictures, music, etc., is now being installed in the Capitol Theatre where 12 seats are being provided Hearing Aid sets. The installation is in the nature of an experiment and if it proves successful is likely to be followed by other Famous Player houses. Similar equipment in larger cities in the United States has been much appreciated by patrons deprived of their natural gift of hearing.

$2.00 Censor Fee On 16 Millimetres

A $2 per reel censor fee clamped on by the Manitoba Censor Board has ended the home showing of amateur films and shut off a form of entertainment popular in private homes and with church organizations and other institutions where standard equipment used in the theatres is not available. The regular theatre trade had protested against the freedom allowed amateurs in exhibiting films.

The photographic supply houses in Winnipeg which used to carry from 200 to 300 amateur films each for rental have closed up this branch of their business. They used to rent the films for an average price of 75 cents each, and in many cases they gave them without charge to churches and charitable institutions which put on their own entretainments.

The standard film of the theatres is 35 millimetres wide. With introduction of the moving picture camera for amateurs, there developed films of eight and 16 millimetres which in the trade became known as amateur films.

Several of the standard productions were remade on the narrower widths and it was these that the supply houses carried in their rental libraries and upon which the censor board decided to levy the $2 fee.

Pictures taken by an amateur with his own camera are not subject to censorship. For persons who owned their own cameras it was a common practice to rent other films from the supply houses and have a moving picture entertainment at home. Now they can't get the films.

Projectionists Charged With Intimidation

FOURTEEN moving picture projectionists have been charged in the Winnipeg court with intimidation in connection with picketing activities carried on last week outside the Park Theatre, in Winnipeg. The picketing was result of a dispute as to which union the operative of the theatre should belong to.

They were named on the intimidation charge, laid by Rudolph Besler, proprietor of the theatre.

When they learned that the charge had been laid they all surrendered themselves at police headquarters, accompanied by their counsel. They were all soon released on bail of $50 each and their cases were remanded until next week without plea when called in city police court.

The charge states that the defendants did wrongfully watch and beset the Park Theatre with a view to compelling Rudolph Besler to abstain from doing what he had a lawful right to do in connection with hiring his employes.

Exhibitors As Editors

William Campbell, moving picture editor of the Albertan, morning newspaper, Calgary, Alberta, has hit upon a unique way to attract attention to his page. Each week one of the managers of a moving picture theatre edits his Saturday page, and comments on the industry as he sees it. He is given a free hand and some strong articles have resulted.

In a recent Saturday issue, Glenn Peacock, manager of the Garry Theatre, Calgary, writes, as a sample:

"When our good friend, Bill Campbell, invited the theatre men to take over his Saturday column for a few weeks, I was a bit diffident about accepting responsibility for an issue. However, on thinking it over, I recalled my long-forgotten ambition to be a writer, so persuaded myself that after these many long years I would at last write for publication, and maybe-perhaps my article would turn out to be such a masterpiece that it and I might be a sensation overnight. So I went into seclusion for a few days to check over the subject matter of this distinctive column, and finally decided on a short pungent paragraph dealing with the evils that exist in the exhibition of motion pictures, to be followed by a hilariously funny situation that recently arose through our daily contact with the public. Perhaps after that a thumb-nail sketch of an outstanding coming picture. Then to finish, a scintillating diatribe against the movie producers generally, with a summing up on how record-breaking features could be released week after week — with my assistance!"

B.C. Projectionists Win Pay Increase

PROJECTIONISTS in 26 Famous Players Canadian Corporation moving picture theatres throughout British Columbia won a ten percent pay increase by the one-day strike that closed the corporation's houses for 24 hours, General Manager, J. J. Fitzgibbons, of Toronto, announced in Vancouver, B.C. recently.

Fitzgibbons said new two-year contracts had been signed between his company and the British Columbia Projectionists' Society providing for an immediate five percent increase in wages, retroactive to September 1, and another 5 percent in 12 months.

Union officials had asked new two-year contracts and immediate 10 percent pay boosts or 12 percent spread over two years.

Meanwhile, negotiations between operators of 14 independent theatres in the province and the union continued.

Canadian Government Cuts Duty on French Films Fifty Percent.

RAY PRESENTS

(*Continued from Page* 4)

Millen told an interviewer, that he began to write at the age of thirty, because he was a failure as a Mississippi planter. That the best fun he ever had was writing 60,000 *words on "smell". The publishers refused to publish it unless he used it as a thesis for a doctor's degree, or secured a big name to write an introduction to it.*

"That burned me up," states Millen. "Here I have been fooling around with plays and Hollywood, and now when I do something real, make some actual contribution to society, by God, I can't get it recognized unless some dogmatic scientist boots it over the line."

Millen is all for "smells". He quotes Kipling as saying, "Smells are surer than sights or sounds to make the heart strings crack."

If we were inspired to be facetious, we might say to Millen, "You telling me what 'smells' can do for you, I have seen pictures which smelled so bad, that they not only made your heart-strings crack, but broke the producer, the distributor and the exhibitor. Now, let that be a lesson to you."

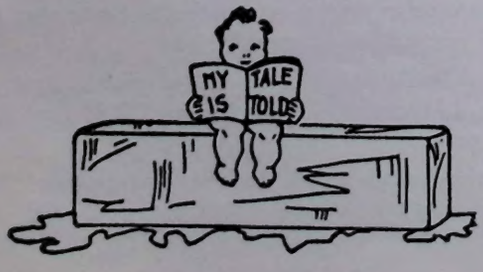
WHICH reminds me, that Joan Edwards, who received a B.A. degree at Hunter College, is the niece of Gus Edwards. She is determined to get to Hollywood without Uncle Gus. Joan, at fifteen, decided to give up Franz Lizt and Brahms for "red hot piano solos and red hot songs."

She argued with her mother as follows, "Listen, Ma, Brahms never got to be a millionaire, so how should I by playing his stuff? I'm going to work on this hot business for awhile."

Joan is now nineteen, she is on the radio, but heading for Hollywood, as I previously said.

At fifteen, when she played "Leibestraum", her friends groaned and said, "Don't give us that mopey stuff". But that is four years ago.

To-day, the screen goes to the sublime, "Emile Zola" - "Good Earth" - "Captains Courageous" - "Lost Horizon" - etc., etc., and from the sublime to the ridiculous, such as, "A Day At The Races" - "Double Wedding" - "The Awful Truth" - "Life Begins At College" - "It's Love I'm After" - "Woman Chases Man", etc., etc., equally stimulating, because there is a tremendous amount of commonsense in NONSENSE, and let that, also, be a lesson to you, Intelligensia!



NOTES FROM THE MARITIMES

BY ALICE FAIRWEATHER

—Saint John, N.B.

"ONE Hundred Men and a Girl" sang and played their way triumphantly at the Capitol Theatre, Saint John, as they have done elsewhere, the picture showing an entire week with undiminished audiences. It was of particular interest to Saint John people as the Durbins have relatives in the West Side of the city of Saint John. The crowds were remarkable in spite of the ban against bringing children into the theatres on account of the infantile paralysis germ. This has resulted in many adults remaining at home for fear of spreading the disease.

* * *

"SARATOGA" had a particular interest for Saint John movie-goers as Walter Pigeon is a native of that city and many of his boyhood friends came especially to see him on the screen. The picture showed at the Capitol Theatre.

* * *

THE Regent Theatre, Main Street, management through the J. M. Franklin Company, did a very friendly neighbourly action when they gave the use of the theatre on Sunday last to the congregation of the Main Street Baptist Church, which edifice was almost totally destroyed by fire. Mr. A. Lochart is manager of the theatre. The Main Street Congregation was most appreciative of this kindly and thoughtful deed.

* * *

AMONG the gifts made to the Kiwanis Annual Radio Auction was a twenty-five dollar outfit for an underprivileged boy contributed by Mr. F. G. Spencer of the F. G. Spencer Company Limited.

* * *

THE Casino Theatre at Edmundston, N.B., is closed (at present) for two weeks while quite extensive repairs are being made.

* * *

THE Academy at New Glasgow, N. W. Mason, owner and manager, has recently re-opened after a period of renovation. Another theatre which has undergone quite extensive re-modelling is that of Montague, Prince Edward Island — Bruce H. Yeo — which has been made into a downstairs theatre from an upstairs house, and equipped to meet all requirements of fire protection rules.

* * *

H. A. GAILEY of the Lyric Theatre, Marysville, N.B., is planning to re-open that theatre shortly. It was formerly under Mr. Gailey's management, but operated for a short period by Messrs. Crockett and Raynor.

* * *

EXCELLENT reports on film matters were given both at the Semi-Annual Meeting of the I.O.D.E. held at Woodstock, N.B. Mrs. John Davidson, Provincial Convener, and at the Provincial Council of Women held at Saint John, N.B., Mrs. A. C. D. Wilson, Provincial Convener. The improvement in all films was noted, and encouragement of British pictures urged by the I.O.D.E. In a discussion at the Provincial Council of Women excessive drinking scenes were deplored, but attendance at several good pictures advocated.

Warners To Produce Six European Plays on Broadway.

SHOOTING THE STARS

JAMES WHALE will direct "FANNY", adaptation of the Marcel Pagnol play, for METRO-GOLDWYN-MAYER, with Henry Henigson the producer; WALLACE BEERY and FRANK MORGAN are the only players so far named for the picture . . . DAVID O. SELZNICK has signed FRANZ WAXMAN to write the score and direct the music for "THE ADVENTURES OF TOM SAWYER", the Mark Twain classic which is being photographed in Technicolor under the direction of NORMAN TAUROG; cast includes TOMMY KELLY in the title role, with Jackie Moran, May Robson, Walter Brennan, Cora Sue Collins, Charles Richman and Spring Byington; picture will be released through UNITED ARTIST . . . UNIVERSAL has signed FAY WRAY for the feminine lead in "MORE THAN LOVE", an intriguing story about a man who commits a perfect crime; KENT TAYLOR will play the male lead, with Larry Blake and Nan Grey in supporting roles . . . SALLY EILERS and PRESTON FOSTER will be co-starred in the screen version of "EASY MILLIONS", an original story by George Beck just purchased by S. J. BRISKIN, production chief at RKO RADIO; William Sistrom will produce and Christy Cabanne direct . . . ISABEL JEANS, English stage and screen actress recently signed to a long-term contract by WARNER BROS., has been assigned an important comedy role in "FOOD FOR SCANDAL", MERVYN LE ROY'S forthcoming production which will co-star FERNAND GRAVET and CAROLE LOMBARD . . . SIMONE SIMON and DON AMECHE will play co-stellar roles in the romantic comedy drama, "JOSETTE", soon to go into production at 20th CENTURY-FOX studios; "Josette" is based upon the play "Jo and Josette" by Paul Frank and George Fraser, European playwrights; ROY DEL RUTH will direct . . . LUIS ALBERNI, comedian who was responsible for many of the laughs in Grace Moore's "One Night of Love", "Love Me Forever" and "When You're In Love", has been engaged by COLUMBIA PICTURES for a featured role in JACK HOLT'S new starring production, "MURDERERS WELCOME", in which KATHARINE DE MILLE plays opposite the star . . . JOAN CRAWFORD will return to the footlights as a background for her next dramatic effort as Dana Burnet's wing-seared heroine in "SHOPWORN ANGEL", at METRO-GOLDWYN-MAYER; JOSEPH MANKIEWICZ will produce . . SAMUEL GOLDWYN put two virtually unknown dancing youngsters on a Hollywood-bound train which will carry them to "THE GOLDWYN FOLLIES" lot where they will make their film debut and their first real bid for fame; the lucky dancing team is composed of OLGA PHILLIPS and JOHN KOHL; "The Goldwyn Follies" will be released through UNITED ARTISTS . . . KEN NILES, announcer for the Hollywood Hotel radio program, has been added to the cast of WARNER'S new film, "HOLLYWOOD HOTEL", in the same capacity; production on the big filmusical, which is being directed by BUSBY BERKELEY and which stars DICK POWELL, with Frances Langford, Lola and Rosemary Lane and Hugh Herbert, is rapidly nearing completion . . . options have been picked up on several GRAND NATIONAL players this week, among them EVELYN DAW, CULLY RICHARDS and ERIC LINDEN; Miss Daw, who recently completed the leading feminine role opposite James Cagney in "Something To Sing About" will go into another GN musical shortly . . . PHYLLIS KENNEDY, who portrays the boarding house maid in "STAGE DOOR", has been signed to a long-term contract by RKO RADIO . . . UNIVERSAL this week began negotiating to borrow CARY GRANT for the leading male role opposite HOPE HAMPTON in her first picture for UNIVERSAL; the story is now completed . . . JIMMY DURANTE has been signed by 20th CENTURY-FOX for a leading role in the musical film, "SALLY, IRENE AND MARY", due to go into production next week; cast includes ALICE FAYE, PORTLAND HOFFA, JOAN DAVIS in the title roles, and Fred Allen, Tony Martin, Gregory Ratoff and Slim Summerville.

Bette Davis, Warner Bros. star, co-starred with Leslie Howard in "It's Love I'm After".

TORONTO THEATRES

LOEW'S—Manager Jules Bernstein — 2nd week — David O. Selznick's "Prisoner of Zenda", starring Ronald Colman and Madeleine Carroll. A United Artists release.

TIVOLI—Manager Dan Krendel — Sonja Henie and Tyrone Power in "Thin Ice". Also Peter Lorre in "Think Fast, Mr. Moto". Both 20th Century-Fox pictures.

UPTOWN—Manager Jack Arthur — Paul Muni in Warner Bros.' "The Life of Emile Zola".

IMPERIAL — Manager Tom Daley — Irene Dunne and Cary Grant in "The Awful Truth", a Columbia picture.

SHEA'S—Manager Jerry Shea — 3rd big week — "Victoria The Great", starring Ann Neagle and Anton Walbrook. An RKO Radio release.

EGLINTON—Manager Bob Eves — Paul Muni and Luise Rainer in M-G-M's "Good Earth".

RADIO CITY—Manager V. Simone — Bette Davis in Warner Bros.' "Marked Woman". Also Will Hay in "Where There's a Will", a Gaumont-British picture.

FROM THE TORONTO
GLOBE AND MAIL
Thursday, Nov. 4, 1937

RAMBLING with ROLY

By ROLY YOUNG

MAYBE I WAS JUST IN THE MOOD, maybe it was the picture, I don't know for sure yet exactly what caused it, but I haven't gone through such a session of emotional patriotism since I saw "Cavalcade" as I did yesterday afternoon at the screening of the London film production, "Farewell Again." On several occasions I've remarked here that the best British pictures were always made in Hollywood. Well, here's one of the best that comes straight from Britain. "Farewell Again" is really just an episode, a collection of amazing character studies, a sort of "Grand Hotel" transferred to an army troopship. There are half a dozen or more little stories carried along through the yarn, the stories of individuals, and they have a awful wallop. The cumulative effect that packs an awful wallop. The troopship Somersetshire is en route to England bringing home a regiment of Lancers from a five-year stretch in India. It means home, a reunion, with wives, mothers, children, sweethearts . . . to one soldier it means first sight of his baby, born after he left for India; for another it means an end to torturing jealousies. . . . Trooper Bulger doesn't care. . . . "I'm not married!" he roars breezily between tunes on his accordion . . . While at home there is a shrew, grimly preparing a meeting that he won't forget . . . a corporal is counting the days to his wedding . . . in the ship's hospital two lads are looking forward to leave to recuperate at home. . . . Captain Reed joins the ship at Gibraltar . . . he's headed for the War Office and marriage with lovely Lady Joan . . . until he discovers Nurse Ann on shipboard . . . to the Colonel's wife it means medical specialists, who will probably confirm the army surgeon's diagnosis that her case is hopeless . . . news she has kept from her husband. . . .

You see there is material for every element of good theatre, comedy, romance, pathos, tragedy, action . . . and Imperialism in a big way. Just a day out from Southampton the colonel receives a wireless from the War Office advising him that his regiment is being hurried to the Far East, but that she ship will dock at Southampton and remain for six hours. Six hours on a dock in which to catch up with five years' absence . . . six hours for a man to know a son he had never seen . . . six hours for a man to forget his own name forever . . . six hours for a girl to make her dream of love come true . . . six hours for a man to kill the woman he loves . . . six hours for a man to marry a girl he hates . . . six hours in which to leave the loved one of half a century and face death alone and unafraid . . . six hours, and then, "Farewell Again!"

Just writing about the darned thing gets me all worked up again!

* * *

Army, Navy and Air Force co-operated in the filming of "Farewell Again." The cast were at sea for several days filming scenes on the actual troopship Somersetshire; the destroyer "Glow Worm" was in attendance to aid in getting distant sea shots; while the Air Force was represented by a Government mail plane which flew out to sea to drop mail to the incoming ship. The production is particularly elaborate, and tremendously effective. The scenes at the dock when the ships lands for the six hour visit are the best I've ever seen. The excitement mounts to such a pitch that when they toast the King before sailing they'll darn near drag you out of your seat to join in with them.

One of those superlative English casts, wherein even the players in the smallest bit parts make notable contributions, is one big factor in the success of ("Farewell Again," Leslie Banks ("Sanders of the River" — "Fire Over England") is cast as Colonel Blair, while Flora Robson (the Queen Elizabeth of "Fire Over England") is teamed with him again, as his wife. Hers is a most sympathetic role and she plays it to the hilt with all the finesse of her acknowledged artistry. Sebastian Shaw (who appeared with Miriam Hopkins in "Men Are Not Gods") is cast as Captain Reed. Patricia Hilliard is the lovely nurse who changes all his plans. There are so many who deserve mention that it is difficult to know where to stop. "Farewell Again" is coming here at Armistice time, a most appropriate booking. The vast majority will be as enthusiastic as I am about it, and I think it's a thrilling and wonderful picture. A few pacifists may object to the Imperialism of the theme, and call it war lord propaganda —but even if it is, it's still swell entertainment.

The cast:

Colonel Blair ..... Leslie Banks
Mrs. Blair ..... Flora Robson
Captain Reed ... Sebastian Shaw
Ann Harrison...Patricia Hilliard
Roddy Hammond .....
..... Anthony Bushell
Elsie Wainwright .... Rene Ray
Jim Carter ..... Robert Newton
Lady Joan ..... Leonora Corbett
Dr. Pearson ..... J. H. Roberts
Smith ..... Robert Cochran
Sergt. Brough .... Edward Lexy
Bulger ..... Alf Godard

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-- AND NOW

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is telling you!

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